

**The History of Batik and The Development of *Kampung Batik Kauman*  
as a Local to International Tourism Destination**

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**ABSTRACT**

The history of batik is closely related to the rise of Majapahit Kingdoms and the succeeding kingdoms. It has been widely believed that according to some written references batik that we know today, using wax as the resist agent to draw the motifs, was first developed in Mataram Kingdom reign, continued by the age of the Kingdom of Surakarta (Solo) and Jogjakarta. The golden age of batik producing was toward the end of the 18<sup>th</sup> century and the beginning of the 20<sup>th</sup> century. The origin of batik dates as early as the period when our ancestor in the 17<sup>th</sup> century attempted to write and paint on the palm frond. During that age the motif was predominantly local flora and fauna, which subsequently developed into ornaments influenced by the Hindu religion, such as clouds, temple stone relief, shadow puppet characters and other intriguing objects. The integration of painting motifs and decorative clothes eventually led to the rise of hand – drawn batik as we know it today. In addition to batik products, Kampung Batik Kauman also surrounded by a lot of historic building, such as joglo (the old type of traditional house), pyramid, colonial, and the combination of Javanese and colonial architecture.

**Keywords : Batik, Kampung Batik Kauman, Tourism Destination**

**ABSTRAK**

Sejarah batik berkaitan erat dengan munculnya Kerajaan Majapahit. Telah diyakini bahwa menurut beberapa referensi tertulis batik yang kita kenal sekarang, menggunakan lilin sebagai bahan untuk membuat motif, pertama kali dikembangkan di pemerintahan Kerajaan Mataram, dilanjutkan dengan masa kejayaan Kerajaan Surakarta (Solo) dan Jogjakarta . Zaman keemasan memproduksi batik adalah menjelang akhir abad ke-18 dan awal abad ke-20. Asal muasal batik adalah pada periode ketika nenek moyang kita di abad ke-17 berusaha untuk menulis dan melukis pada pelepah sawit. Pada masa itu motif didominasi lokal flora dan fauna, yang kemudian berkembang menjadi ornamen dipengaruhi oleh agama Hindu, seperti awan, candi,

karakter wayang dan benda-benda menarik lainnya. Integrasi motif lukisan dan pakaian dekoratif akhirnya menyebabkan munculnya karya kerajinan tangan batik seperti yang kita kenal sekarang. Selain produk batik, Kampung Batik Kauman juga dikelilingi oleh banyak bangunan bersejarah, seperti joglo (tipe lama rumah tradisional), piramida, kolonial, dan kombinasi Jawa dan arsitektur kolonial.

**Kata Kunci : Batik, Kampung Batik Kauman, Destinasi Wisata**

## INTRODUCTION

The origin of batik dates as early as the period when our ancestor in the 17<sup>th</sup> century attempted to write and paint on the palm frond. During that age the motif was predominantly local flora and fauna, which subsequently developed into ornaments influenced by the Hindu religion, such as clouds, temple stone relief, shadow puppet characters and other intriguing objects. The integration of painting motifs and decorative clothes eventually led to the rise of hand – drawn batik as we know it today.

The types and motifs are as diverse as the culture and ethnic groups producing it, reflecting very much the inspiringly rich philosophical ideas behind the creation. Indonesian batik has a rich symbolism related to social status, local community, nature, history and cultural heritage; provides Indonesian people with a sense of identity and continuity as an essential component of their live from birth to death; and continues to evolve without losing its traditional meaning.

The history of batik is closely related to the rise of Majapahit Kingdoms and the succeeding kingdoms. It has been widely believed that according to some written references batik that we know today, using wax as the resist agent to draw the motifs, was first developed in Mataram Kingdom, continued by the age of the Kingdom of Surakarta (Solo) and Jogjakarta. The golden age of batik producing was toward the end of the 18<sup>th</sup> century and the beginning of the 20<sup>th</sup> century.

The art of painting images on the clothes has become the favorite activities of the successions of the Kings. Originally batik was produce within the royal compound and worn by the royal families along with their retainers. Over the year batik found its way to the heart of the masses (peoples), as these retainers lived outside the palace and brought with them some pieces to be finished at home. The tradition to produce batik rapidly influenced the community and it soon became the favorite past time (activities) by housewives, breaking the boundaries

of such royal restriction and in its process making batik a common textile for larger part of society.

The journey of batik that has taken many centuries proved the enduring appeal of batik, which is today's Indonesia is widely used by the larger part of Indonesian society. Nowadays batik and also textile with the batik motifs are seen everywhere. In small village to the big cities, batik was worn by every single people in Indonesia, especially since batik has been nominated by UNESCO as the Intangible Cultural Heritage of Humanity in Indonesia on October 2009.

Batik is rated as a cultural icon that has a unique and profound philosophy, also includes the human life cycle, thus established as a cultural heritage of humanity. Determination of the traditional cloth called batik as a world cultural heritage of Indonesia, among others, by weighing the traditional craft of batik as the hereditary from Indonesia are rich in cultural values. In his assessment, UNESCO also examined the protection provided against the protection of Batik by the government of Indonesia. One effort to keep the existence of these traditional fabrics has also been carried out by the city of Surakarta by creating Batik Tourism Village.

In addition to batik products, Kampung Batik Kauman also surrounded by a lot of historic building, such as joglo (the old type of traditional house), pyramid, colonial, and the combination of Javanese and colonial architecture. The buildings in the past that has remained firm in the middle of modern architecture shopping centers, financial institutions (banking and foreign exchange), home stay and the hotel that is widely available around the village of Kauman. Supporting facilities around the village is clearly makes the people in Kauman and all the tourists who visit, easier in meeting other needs outside of batik.

## **LITERATURE REVIEW**

The purpose of the literature review is to provide a base of comparison between the secondary data and the results obtained from the primary research. In this research, the literature explains the theories that help the research project of the tourist motivation towards the cultural heritage tourism. How they appreciate the culture, and appreciate the value in its historical background.

## 1. Tourism

Understanding Tourism by Cohen in Sociological Review (p.527-555: 1974) as a recreational activity conducted by visiting other places by the will of its own, which made for a certain period in order to obtain pleasure different from those experienced daily in place origin of tourists, the pleasure in question is something exotic. Tourism activities performed for a specified period or temporary, because if it done in the long run, then the tourists will be trapped again in a mechanistic structure and routine of daily activities. And it makes the tour is no longer exciting. Characteristic of Tourism according to Mathieson and G Wall are:

- a. Resting in a short period of time or activities outside the regular
- b. Frequency, duration, destination and tourist travel style is influenced by social factors such as gender, age, class, economics, health, and other social factors
- c. International tourism industry consists of multi-sector, dominated by multinational companies
- d. Tourism depends on the physical, social and cultural attributes that exist in the destination area
- e. The existence of commercial activity at a meeting between tourists and the local community or a community
- f. Is a market for businesses that provide facilities for fun that can give you an overview of trends and changes in community-based tourism

## 2. Potential

The concept of basic word *potential* is used in the Indonesian language in a term of loan from a foreign language 'potency' which contains some sense of power, potential, ability and strength. Tendency of the use of the word 'potential' in the Indonesian language is more directed at the availability of natural and cultural resources that contain economic value to human survival. This means that the potential of every region there is of course its own advantages both natural and cultural tourism potential, the potential in agriculture, fisheries, mining and so on. The use of the word potential in this study related to the development potential of cultural tourism in Kauman Batik Tourism

Village. Thus, there is the potential that can be developed so the results can be enjoyed by the public for the welfare and prosperity together.

### **3. Type of destination area**

Travelers arrival to an area because of the object and attraction. In this case the Kauman Batik Tourism Village is one type of destination area that offers cultural and heritage tourism, or more commonly expressed as cultural and heritage tourism.

### **4. Promotion**

According to A. Yoeti (2005:141) basically says the promotion is meant to inform, persuade, or more specifically warned. The goal is to influence potential customers or brokers (trade intermediately) through communication in order by them to do something unthinkable. If the terms of this promotion that includes in this activity is: advertising, sales, support, and public relations. In this case the promotional activities undertaken by Kauman Batik Tourism Village through cultural events are often held in Surakarta.

### **5. Conception of Objects and Tourist Attractions**

Objects and attractions classified into two parts consisting of Attraction Site of the non man made and man made. While the attraction of the event is traditional, semi-modern and modern.

- a. Non-man made objects and attractions that are not made and supplied by humans, but sourced from the natural environment (natural resources) such as natural landscapes, beaches, caves, waterfalls, flora and fauna, lakes, climate, forests, and so on.
- b. Man made objects and attractions are created and provided by human beings, in the form of historical monuments, ancient buildings, dams, cultural attractions, traditional clothing, museums, folk art, religious rituals, traditional ceremonies, fairs festivals, theme parks and so on.

According to the Republic of Indonesia Act No.9 in 1990 about tourism, in article 4 stated that the objects and attractions consist of: 1) The object and attraction of God's creation in the form of natural wealth as well as flora and fauna, 2) the object and appeal travel tangible products of human endeavor such as museums, ancient

heritage and history, art and culture, agro tourism, water tourist, adventure tourism, recreation parks and amusement parks. Then according Sumarwoto (1997), about the limits of attractions is a tourist attraction which is also known attraction is the potential that the presence of tourists driving to a tourist destination.

## 6. Cultural Tourism

Cultural tourism is the movement or activity that is stimulated by the presence of tourist sights tangible results of the local culture, such as customs, religious ceremonies, community's structure, historical relics, the results of folk arts and crafts, and so on. (Damardjati, 2001:31) Indonesian tourism relies on the uniqueness, distinctiveness and locality, so putting Diversity as an essential, inherent tourism development to preserve and strengthen national identity and the natural environment (Ardika, 2001). Definition of cultural tourism by Geriya (1995:103) are: One type of tourism that relies on the potential of culture as the most dominant attraction and simultaneously provide an identity for tourism development. So the position and function of culture in the concept of cultural tourism is very dominant. To be truly dominant culture, culture should be able to:

- a. Provide the identity, support and dedication of reflection in all aspects of tourism activities
- b. Culture is able to function as an approach that prioritizes humanitarian and ethical, as well as the dignity and honor societies as actors and subjects (Geriya, 1995:118)

## 7. Destination Marketing

Destinations across the world heavily compete with each other, in order to maintain their attractiveness and competitiveness in the global tourist industry. In order to do so, it is necessary for destination authorities to be able to address the different needs of different market segments, as well as promote their image and manage destinations in a way that attracts tourists. In other words, they need to effectively implement Destination Marketing, the term referring to promoting tourist destinations as a means of improving their imagery and popularity (Buhalis & Michopoulou, 2011). According to Koutoulas & Zouganeli (2007), Destination Marketing takes place at two levels. At the micro-level, independent tourist operators, such as hotels and transportation agencies, which promote the products and services they offer in the industry. At the

macro-level, governments and other official authorities promote their countries and states as tourist destinations.

Destination Marketing essentially involves the notion of Destination Management as well, which refers to all those efforts made towards promoting sustainable tourism and the interest of stakeholders. For that purpose the following two paragraphs disrobe the key determinants of Destination marketing and Destination management respectively.

## **8. Destination Management**

According to Manente (2009), the role of destination management is to manage and support the integration of different resources, activities and stakeholders through suitable policies and actions. In this perspective destination management has six major tasks: 1) to improve the quality of life of the residents of the destination, 2) to ensure the quality of visit of the tourists, 3) to gain and to maintain the competitiveness on the markets, 4) to promote sustainable development, 5) to preserve local resources and 6) to create products for specific market segments. The private sector includes aspects such as the accommodation and facilities of a destination, the boarding facilities, the providers of accompanying activities, the providers of natural and cultural activities, the tour operators, the travel agencies and offices, the organizers of cultural and social events, the carriers and lastly the other providers which operate in the tourism industry.

## **9. Destination Branding**

One other key element of destination marketing is destination branding. Giannopoulos et al. (2011) supports that the concept of destination branding involves two stages. The first stage is the destination brand development whereas the second is the maintenance of the destination brand over time. More particularly, the first phase in destination branding development is the brand analysis which leads to the development of the brand positioning which in turns leads to the determination of the shared brand values. In the maintenance phase the first stage is consistency and coordination which leads to long term commitment from all the key stakeholders which are involved in the destination marketing process. The third stage involves the management of the destination brand portfolio which finally leads to the brand performance assessment. This process according to Giannopoulos et al. (2011) can help tourism stakeholders of a region to enhance the brand of their destination. Furthermore, Hankinson (2004) notes that destination branding as a term is shaped from four key elements, namely: 1)

relationships with visitors, 2) primary service relationships, 3) media relationships, and 4) brand infrastructure relationships. Besides, media relationships refer to the organic marketing communication activities and more specifically to publicity, public relations and advertising of the destination. Lastly, brand infrastructure relationships involve access services, hygiene facilities and landscape. Access services are distinguished in external transport air, sea, land, rail and internal transport while hygiene facilities involve car parks and open spaces. Therefore, Hankinson (2004) considers destination branding as a process which includes the management of four types of relationships. It can be concluded that destination branding is a complex procedure and implies the cooperation of many actors in order to bring results.

## **FINDINGS**

### **The Potency of Kauman as a Tourism Destination**

This research intends to deepen the terms of its role in tourism and further on how the development of the culture, how Kauman Batik Village could be the leading tourist destination in Central Java and also well-known to foreign tourists. If in terms of development and marketing techniques undertaken by the region large enough to support from local government and the Tourism Office of Surakarta it could be told that Kauman Batik Village is one of tourist destinations which has the potential to be developed further. Then this thesis will focus on the development strategies and how Kauman Batik Tourism Village could be a leading tourist destination not only in Indonesia but also in foreign countries.

The problems that arise in recent years dealing with the lack of awareness about the cultural history experienced by the people in Indonesia, as well as the declining number of tourists who visit the areas of heritage tourism in almost all part of Indonesia. This problem was also felt particularly in Kauman, considering the area is not only presenting the art form of batik crafts and traditional batik but also the old tradition of Javanese culture still firmly attached to the behavior and customs of the natives who live in the city of Surakarta almost in the entire territory. Culinary tour is also offered and it is absolutely interesting, in this kind of tour the tourists will also be pampered with a great view of heritage buildings of the Dutch colonial that still stood firm in virtually every corner of the city of Surakarta, which up to now it is still inhabited by the local people who still care about the beauty and originality of the cultural heritage of their ancestors .

But ironically, the number of tourists who came along are imbalance with the famous of batik as one of the masterpiece from Indonesia which is now has been named by UNESCO as the nation's cultural identity. This was evocative for the academics and practitioners to share thoughts and ideas to contribute in solving the problems that are believed to originate from a lack of appreciation and awareness of cultural heritage of Indonesia about their high historical value.

Kauman is the old village area that deserves to be preserved and developed into a tourism village and batik with religious reasons, such as:

1. The old historic village complete with its ancient buildings artifacts, such as the Great Mosque, House of the courtiers and scholars, House of the batik entrepreneurs are largely pristine complete with typical narrow alleys Kauman.
2. Communities still adhere to Islamic teachings, and the ancient village of batik has the great potential, moreover Kauman characteristic could not be found elsewhere.
3. Very closely related to the *Kraton* (Palace) Surakarta, so that the development efforts could reinforce the existence of this village as a center of cultural orientation, and other old villages around it.
4. Located in the area of trade and commercial offices, so it has the possibility of economic development to be easier.
5. Located in the Cultural Corridor of Surakarta (*Kraton* (Palace) – *Mangkunegaran* (Palace) - *Pasar Gedhe* (Market)), which is a conservation area with priority handling in Surakarta.
6. Great interest in the local community in empowering its territory, this is evidenced by established or inducted Tourism Village Circle Batik Kauman.

A commendable effort and should be supported by all parties, interests of local communities to revive the royal territory, the idea was already getting a positive response from the Government of Surakarta and the wider community. The handling of this region should be carried out so the result would not be bad and damage the potential of this region (Musyawaroh, Lecturer at State University of Sebelas Maret Surakarta - Blog Lecturer Architect)

As the strategy of revitalizing the Kauman area, UNS (State University of Sebelas Maret) has conducted mentoring programs to address the problem in Kauman, the steps planned to revive the region consists of three targets, namely:

Target 1: Turning on the batik business in the region

With the arise of batik business in Kauman, it is expected to lead to other business areas, so as to improve the community's economy and society in related to care (revitalizing) old homes or their environment independently without relying on the help from the outsider.

Target 2: Turning back the breath of Kauman as the hometown of students

In line with the rise of economies in this region the original Kauman village for students will grow back stronger.

Target 3: Lifting Kauman as a Tourism Village

With the return of all life potential, Kauman is expected to strengthen other areas around it and be an asset to the city of Surakarta, as City of Culture (Musyawaroh, Lecturer Architect Blogs - UNS)

With the development today, Kampung Batik Kauman has been developed significantly. The youth in Kauman has been promoted Batik and its destination abroad to Netherland and China last year. By the increasing number of tourists, it is also awaken the people of Kauman to be more aware in tourism and it could also raise their income. By the result of this research we could find out that the culture heritage have a huge potential to be promoted as a national to international tourism destination. Beside, Indonesia has a lot of potential cultural destination that could be promoted national to international.

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